

ADRIANNE WORTZEL

EXHIBITIONS, ROBOTIC AND TELEROBOTIC PERFORMANCE PRODUCTIONS, INSTALLATIONS, VIDEOS, BROADCASTS and WEB WORKS

2016

WEIL STUDIO, Brooklyn, New York. Large prints from "EX SITU: COLONY RELOCATION FOR ELECTRONIC DETRITUS" portfolio, ✓

2015

NEW YORK FOUNDATION ON THE ARTS, New York, STACKS, exhibition of 2015 Fellows in Fiction.

2015

ACM SIGGRAPH Digital Art Community (DAC). Los Angeles, ALTERED BOOKS, DIGITAL INTERVENTIONS, includes "Solace and Perpetuity, a life story"

April 30-June 20, 2015

THE COOPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART

Lobby Exhibition of KIRU, telerobot first featured in DATA DYNAMICS, Whitney Museum of American Art, 2001.

May 15, 2015

BRIC Brooklyn Public Network Cablecast

"Nuggets" featuring "Re-enactment of the Pyramids" video

January 20, 2015-April 17, 2015

RUTGERS ART LIBRARY, VOORHEES HALL

Solace and Perpetuity: a life story. Collector's Editions, Solo Exhibition

January 20, 2015-April 17, 2015

MOMENTUM: WOMEN/ART/TECHNOLOGY, Rutgers Institute for Women and Art, Group Exhibition, Rutgers, New Jersey.

September 4, 2014-January 2, 2015

ASHEVILLE ART MUSEUM, Solo Exhibition of Videos, Asheville Art Museum Black Box Theater, Asheville, NC.

October 17-24, 2014 **IMAGINE SCIENCE FILM FESTIVAL**, "Fumiya Island" by Adrienne Wortzel, and Daniel Bisig, official juried selection.

March 9-10, 2013

ROBOTS ON TOUR, World Congress and Exhibition of Robots, Humanoids, Cyborgs, Zurich, Switzerland. World Premiere of video "archipelago.ch".

January 18-February 12, 2013

HOLDEN LUNTZ GALLERY, Palm Beach, Florida

RE IMAGINE RE INVENT: Photographers Redefining Reality. Group Exhibition - New Works: DIORAMAS

September 19-24

ISEA 2012 – SARC (Scientists/Artists Research Collaborations), giant wall poster, University of New Mexico Architecture School Gallery, Albuquerque.

2011

MAKER FAIRE, New York Hall of Science, September 17-18, 2011. How to Choreograph A Well-Regulated Militia.

2010

THE VEILS OF TRANSFERENCE, *video completed*: depiction of a psychoanalytical session between robot and human actors. Conceived, written and directed by artist. Produced at StudioBlue

2010

A WELL-REGULATED MILITIA BEARING ARMS, *interactive robotic installation and video*; in exhibition, ARTIFICIAL SELECTION at 516Arts, Albuquerque, New Mexico, curated by Rhiannon Mercer.

2010

ARCHIPELAGO.CH, *video in postproduction, partially previewed* at 516Arts, Albuquerque, New Mexico, in the exhibition, ARTIFICIAL SELECTION curated by Rhiannon Mercer. This work was initiated at the Artificial Intelligence Laboratory, Institute for Information Technology, University of Zurich, **Artist-in-Swiss-Labs Residency Award 2004.**

March 3, 2009

REENACTMENT OF THE BATTLE OF THE PYRAMIDS, *robotic performative work, included in "Theater of Code"*, curated by Christiane Paul, at Light Industries, Brooklyn, New York, an evening of performance/interventions that explore how computer code, scripting language, and software applications relate to the movement of bodies and the staging and choreography of our lives.

2009

THE VEILS OF TRANSFERENCE, *video, excerpt previewed* in The HISTORY OF THE FUTURE II, Nov. 6 & 7. Abrons Art Center/Henry Street Settlement, New York. Presented by Franklin Furnace in association with Performa 09 Performance Art Biennial.

2008-2009

REENACTMENT OF THE BATTLE OF THE PYRAMIDS, *robotic performative work*, initiated in a July-December 2008 artist residency at EYEBEAM ART AND TECHNOLOGY CENTER, New York.

January 2009 – May 2010

ELIZA REDUX, *interactive telerobotic web site. 3 robots offering 5 minute online psychoanalytic sessions reworking Weizenbaum's ELIZA script.* Collaboration with Michael Schneider and Robert Schneider.

2005

THE VEILS OF TRANSFERENCE, *video, excerpt previewed* in E-XTENSION: EXTENSIONS BETWEEN BODY, MIND AND ELECTRONIC WORLDS, curated by Marcello Mazzella and Claudio Prati, Naples, Italy.

July 31, 2005–Sunday, October 30, 2005, Brides

SAN JOSE MUSEUM OF ART of Frankenstein. Experimental new media work. Group show curated by Marcia Tanner., exhibited Eliza Redux, interactive psychoanalytic sessions online with robots representing Freud, Jung and Lacan.

March – June 2001

THE WHITNEY MUSEUM OF AMERICAN ART, "CAMOUFLAGE TOWN", *interactive telerobotic installation* in the exhibition, DATA DYNAMICS, curated by Christiane Paul.

June 25 - July 4, 1999

AREALE99, Baitz, Germany. "TABLEAUX VIVANT DAN UNE MONDE PARFAIT", *robotic installation.*

May 28 - April 4, 1998

SAYONARA DIORAMA, *electronic multimedia performance w/robots, live actors, video and internet.*
Lehman College Art Gallery and The Lovinger Theater, NY.

September 1996 – June 1998

ART DIRT, *Real Audio/Video weekly world wide web broadcast*, Co-host and producer of content at PSEUDO PROGRAMS, NY, now in the collection of the WALKER ART MUSEUM at <http://www.walkerart.org/gallery9/dasc/artdirt/>.

November 22, 1997

ECAFE, *Streamed performance* from GERTRUDE STEIN REPERTORY THEATER to INTERACCESS, Toronto.

September 8 – 13, 1997

NOMAD IS AN ISLAND, *robotic interactive installation with video projections*,
ARS ELECTRONICA FESTIVAL: FLESHFACTOR, Linz, Austria, several public locations in Linz.

July 1997

POLAR CIRCUIT BROADCASTS, *internet broadcast*, producer and director, from Tornio, Finland, streamed via PSEUDO PROGRAMS, INC., featuring work of Polar Circuit Residency artists, video, audio and CU-SeeMe.

June 4 – August 3, 1997

THE HIDDEN ARCHIVISTS AT THE ANCHORAGE, *robotic interactive installation with projections*,
CREATIVETIME - ART AT THE ANCHORAGE.

January 25 – March 9, 1997

STARBOARD, *ten live, streamed online performance productions* projected to MIT LIST VISUAL ARTS CENTER for the "Port" Exhibition.

1997

BLAST5DRAMA, SANDRA GERING GALLERY NY, a, Group Show

September 1996

THE SHIP'S DETECTIVE, A CURIOSITY MACHINE, *robotic interactive installation with video projections*. TECHNOSEDUCTION, Cooper Union with the College Art Association.

August 5 – 12, 1996

SHALL WE DANCE, *performative CU-SeeMe event with 6+ venues* at ISEA ROTTERDAM, The Netherlands.

April 1996

PERMUTATIONS, *anagram literary work*, SANDRA GERING GALLERY, NY.

October 1996

EYE AYE, Unnatural Selection, *live video streaming performance with objects* at Parkbench, NYU Center for Advanced Technology.

September 1995

THE ELECTRONIC CHRONICLES, *fictive web work* - featured at THE BERLIN VIDEOFEST, <http://adriannewortzel.com/webworks/ahneed/first.html>

1996 - 1997

THEORICON, an online amphitheater for the virtual exhibition: HELLO WORLD PROJECT-MUSEUM FUER GESTALTUNG ZUERICH.

1994

BLAST4, BIOINFORMATICA, SANDRA GERING GALLERY NY, Group Show.

GRANTS, HONORS AND RESIDENCIES

2015

New York Foundation of the Arts Award in Fiction for “Solace and Perpetuity: a life story”.

May 26-June 23, 2014

Women’s International Study Center, Scholar-in-Residence. Research for “The Eye of the Storm Has the Warmest Temperature,” book and performance production, Santa Fe, NM.

April 28-May 11, 2014

Wildacres Residency Program, Artist-in-Residence, for EX SITU: Colony Relocation for Electronic Detritus, Little Switzerland, NC.

July and September 2012

SARC (Science and Art Research Collaborations) –residency at Los Alamos and Sandia National Laboratories and the University of New Mexico –collaborations in progress.

2011-2012

PSC CUNY RESEARCH GRANT for *Whirled War*

2010-2011

PSC CUNY RESEARCH GRANT for *Re-enactment of the Battle of the Pyramids*

July – December 2008

EYEBEAM ART AND TECHNOLOGY CENTER, *Artist-in-Residence*

2006

GREENWALL FOUNDATION GRANT for *Eliza Redux* development

2006

NEW YORK STATE COUNCIL ON THE ARTS, (NYSCLA) Grant for postproduction of *archipelago.ch*

2005-2006

GRADUATE RESEARCH TECHNOLOGY INITIATIVE, \$44,000. *Research and Development of Innovative Multi-Use Devices for Telerobotics, Theater and Interactive Performance*, City University of New York

2005

FRANKLIN FURNACE, declared a Franklin Furnace Inc. “Visionary” artist.

August 2005

WHITNEY MUSEUM OF ART ARTPORT, Gate Artist Commission.

July - December 2004

SWISS ARTIST-IN-LAB RESIDENCY AWARD, University of Zurich Artificial Intelligence Laboratory, Department of Informatics

2003

FRANKLIN FURNACE FUND FOR PERFORMANCE ART AWARD for *Eliza Redux* and *The Veils of Transference*

2003

GRADUATE RESEARCH TECHNOLOGY INITIATIVE, P.I., \$26,500. *Research Lab And Webcasting Studio For Live And In-Demand Streaming Video to Mobile Devices*, City University of New York

2002

NEW YORK CITY COLLEGE OF TECHNOLOGY SCHOLAR ON CAMPUS AWARD, City University of New York

2002

GRADUATE RESEARCH TECHNOLOGY INITIATIVE, P.I., \$13,475. *Mobile Lab For Dissemination Of Content For Webcasting, Wireless Devices And Display Technologies*, City University of New York

December 2001

CERTIFICATE OF RECOGNITION FROM THE CITY UNIVERSITY OF NEW YORK ON THE OCCASION OF SALUTE TO SCHOLARS in honor of *outstanding scholarly achievements and contributions to the creation and transmittal of knowledge*

2004 and 2005

PSC CUNY RESEARCH GRANTS for *Eliza Redux*

2002-and 2003

PSC CUNY RESEARCH GRANTS for *Machine Book*

2000-and 2001

PSC CUNY RESEARCH GRANTS for *Pangaea • Pangaea*

January 2000 – January 2001

NATIONAL SCIENCE FOUNDATION AWARD #9980873- ROBOTIC RENAISSANCE PROJECT, at the Cooper Union for the Advancement of Science and Art - robotics and theater, \$50,000 matching grant.

Spring 1998

ELECTRONIC MEDIA AND FILM PROGRAM OF THE NEW YORK STATE COUNCIL ON THE ARTS grant via Lehman College Art Gallery, for production of *Sayonara Diorama*

1997 and 1998

POLAR CIRCUIT, ARTISTS RESIDENCIES, Tornio School of Media, Lapland

April 1990

ROBERT RAUSCHENBERG FOUNDATION CHANGE, INC. Grant

January – March 1988

THE PRINTMAKING WORKSHOP, New York - Guest Artist Fellowship

1981

NEW YORK STATE COUNCIL ON THE ARTS FELLOWSHIP in Graphics

COLLECTIONS

2015

Duke University David M. Rubenstein Rare Book & Manuscript Library Electronic Literature Collection, acquisition of the electronic and physical manifestations of “SOLACE AND PERPETUITY, a life story”

2015

Herbert Nass, Esq., Private Collection

2014

Duke University David M. Rubenstein Rare Book & Manuscript Library Electronic Literature Collection, acquisition of the electronic and physical manifestations of “The Electronic Chronicles”, 1995 Thesis and thesis Project for MFA in Computer Arts from the School of Visual Arts.

August 2005

WHITNEY MUSEUM OF ART ARTPORT, Gate Artist Commission.

1982, **Moderna Museet**, Stockholm, Sweden

PUBLISHED ARTIST BOOKS

2016

EX SITU: COLONY RELOCATION FOR ELECTRONIC DETRITUS. Photographs

2015

SOLACE AND PERPETUITY, a life story, published by Weil Books, New York. An algorithmically structured memoir in unique editions.

2013

COMPANION, - prints on aluminum panels of existing humanoid robots re-situated in arbitrary environments. Robots photographed March 2013, in Zurich, Switzerland, at the exposition: ROROTS ON TOUR: World Congress and Exhibition of Robots, Humanoids and Cyborgs, organized by the Artificial Intelligence Laboratory. Self-published at <http://www.blurb.com/b/4636081-companion>

2012

ELMO ROCCO, This book emerges from an interactive robotics performance project created in a 2009 residency at EYEBEAM ART AND TECHNOLOGY CENTER,. It depicts 3D prints of what's inside the ELMO TMX toy. Self-published at <http://www.blurb.com/b/4381637-elmo-rocco>

SPEAKING ENGAGEMENTS and PRESENTATIONS

June 13, 2013

Whitney Museum of American Art, *momentum Women/Art/Technology*, panel presentation, sponsored by Herberger Institute for Design and the Arts, Arizona State University and the Institute for Women & Art, Rutgers University. <http://momentum-women-art-technology.com>

January 19, 2013

HOLDEN LUNTZ GALLERY, Palm Beach, FL. - Works.

December 6, 2012

THE COOPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART, “Engineering Art”, Co-hosted by the Cooper Union student chapters of IEEE (“Institute of Electrical and Electronics Engineers”) and ACM (“Association for Computing Machinery”)

September 15

The Bradbury Museum, Los Alamos, NM

Presentation in conjunction with SARC at “*The Next Big Idea*” conference

September 2012

INTERNATIONAL SYMPOSIUM OF ELECTRONIC ARTISTS (ISEA): MACHINE WILDERNESS, - SARC Panel (Scientists/Artists Research Collaborations)

July 9, 2012

LOS ALAMOS NATIONAL LABORATORY, Los Alamos, NM.

Presentation in conjunction with SARC

July 10, 2012

SANDIA NATIONAL LABORATORIES, Albuquerque, NM

Presentation in conjunction with SARC

Sept. 15 2012

INTERNATIONAL SOCIETY OF ELECTRONIC ARTS, Istanbul

Paper presented: “Place in Mind: A Dynamic Memory Palace”

July 9 – 14, 2006

THE 50TH ANNIVERSARY SUMMIT OF ARTIFICIAL INTELLIGENCE, Monte Verita, Switzerland, *Keynote: Rchipelago.Ch: The Dynamic Diorama.*

April 14, 2005

CONFERENCE ON SOCIAL INTELLIGENCE AND INTERACTION IN ANIMALS, ROBOTS AND AGENTS, University of Hertfordshire, England. *Narrative In Robotic Scenarios For Art Works*, AISB2005-Presentation and publication. Co-authored with Dr. Daniel Bisig, Artificial Intelligence Laboratory, Department of Information Technology, University of Zurich

Spring 2005

MARJORIE L. AND RONALD E. BRANDON ART AND CULTURE TALKS, University Art Museum at SUNY Albany *Artificial Strife: Differentiation And Otherness In Robotic Entities*,

Spring 2005

STATE UNIVERSITY OF NEW YORK AT ALBANY, DEPARTMENT OF ART, Critiques of work of Candidates for the Masters Degree.

May 25, 2002

COLLABORATING WITH TECHNOLOGY CONFERENCE, Union College. Keynote, Andrew W. Mellon Foundation Grant for Travel/Speakers, *Stepping Lively In A World Of Dynamic Cartography*

August 1 – 4, 2002

BANFF NEW MEDIA CENTER, *Artificial Stupidity/Artificial Intelligence Banff*, Alberta Canada, *Presentation On Robotics And Theater: The Robotic Theater At Cooper Union*

April 18, 2002

NEW YORK CITY COLLEGE OF TECHNOLOGY, *Spies, Lies And Remote Control: Will Robots Take Over The World?* Address to Honors students

March 15, 2002

CUNY WIRED CONFERENCE, *Utilizing And/Or Developing New Technologies*. Panel presentation, The Graduate Center, CUNY

April 19, 2001

SONY WONDER TECHNOLOGY LAB, Panel of artists on the exhibition **Data Dynamics** at the Whitney Museum of Modern Art: *Camouflagetown*

July 23 – 28, 2000

SIGRRAPH 2000 NATIONAL CONFERENCE, Juror and panelist, *Fiction 2000 - Art + Culture Papers Panel*

April 5, 2000

UNIVERSAL CONCEPTS UNLIMITED (UCU) GALLERY, panel, *The Viractual*, moderated by Joseph Nechvatal with Thyrza Goodeve and D.J. Spooky

February 2000

COLLEGE ART ASSOCIATION ANNUAL CONFERENCE, Session Speaker: Co-chairs: Barbara London, Museum of Modern Art, Kathy Rae Huffman, Director-IEAR Program Rensselaer Polytechnic Institute, *Social Simulation In The Digital Domain*

June 1999

MEDIAEVAL WORLD MAP CONFERENCE, Hereford Cathedral, U.K., *The Monstrous Races In Sayonara Diorama, The Ideological Mapping Of The World As Theater*

May 17, 1999

THE NEW SCHOOL SPECIAL PROGRAMS, VERA LIST CENTER FOR ART AND POLITICS, panel moderated by Robert Atkins, Panelist, *The On-Line Art World: A Work In Progress*

May 1999

ASCI CYBERART99, Panel Participant, *Pressing Issues From Field & Industry*

April 1999

5TH PERFORMANCE STUDIES CONFERENCE99, University of Wales, Aberystwyth, U.K., *Sayonara Diorama*

September 1997

INTERNATIONAL SYMPOSIUM OF ELECTRONIC ARTISTS (ISEA), Chicago, Panel: organized by Noah Wardrip-Fruin, *Re-Forming Narrative: Performance, Collaboration, Play*

September 1996

INTERNATIONAL SYMPOSIUM OF ELECTRONIC ARTISTS (ISEA), Rotterdam, Lecture and Presentation *Medieval Cartography And The Ideological Mapping Of Cyberspac*

ARTICLE PUBLICATIONS, as author

IN BOOKS

November 2007

PROCEEDINGS OF THE 50TH ANNIVERSARY SUMMIT OF ARTIFICIAL INTELLIGENCE, eds. Max Lungarella, Fumiya Iida, Josh Bongard and Rolf Pfeifer, Springer Verlag.
Author: *The Dynamic Darwinian Diorama: A Landlocked Archipelago Enhances Epistemology*

Fall 2006

SECOND PERSON, M.I.T. Press, edited by Noah Wardrip-Fruin and Pat Harrigan. Author, article: *Eliza Redux*

2006

ARTISTS-IN-LABS: PROCESSES OF INQUIRY, ed. Jill Scott, VerlagWienNewYork, Author:
Converse Engineering: Stories of Emerging Differentiation and Otherness in Robotic Entities

Spring 2006

HEREFORD WORLD MAP: MEDIEVAL WORLD MAPS AND THEIR CONTEXT (BRITISH LIBRARY STUDIES IN MAP HISTORY), Author: *Sayonara Diorama: Acting Out The World As A Stage In Medieval Cartography And Cyberspace*, edited by P.D.A. Harvey (London: The British Library, 2006)

July 1997

ATLAS MAPPING, OffensesKulturhaus, Linz, Austria, Verlag Turia & Kent, Wien, Author: *On Medieval Cartography And The Ideological Mapping Of Cyberspace*

PERFORMANCE SCRIPTS AND FICTION

2010

THE VEILS OF TRANSFERENCE, video, dialogue between human and robot in psychoanalytic session, 24 minute video, completed 2010

2004

ARHCEPELAGO.CH, video, script based on Darwin's Chapter 17 *The Voyage of the Beagle* for video series

1998

SAYONARA DIORAMA, script for 45-minute play performed live at Lehman College Theater, NY

1994

20X18, ed. By Walter Abish. Short Story: "Unnatural History" funded by Lila Acheson Wallace Foundation Teaching Assistantship-*Inventiveness In Writing*.

20X18, ed. By Walter Abish. Short Story: "Unnatural History" funded by Lila Acheson Wallace Foundation, Seminar: *Inventiveness In Writing*.

IN JOURNALS

February 2007

LEONARDO, Vol. 40, No.1 Eliza, pp. 33-36, 2007, *Eliza Redux: A Mutable Iteration*,

Spring 2005

PROCEEDINGS OF THE SYMPOSIUM ON ROBOTICS, MECHATRONICS AND ANIMATRONICS IN THE CREATIVE AND ENTERTAINMENT INDUSTRIES AND ARTS, AISB2005 at the SSAISB Convention, University of Hertfordshire, Hatfield, UK, Author, with Daniel Bisig, *Narrative In Robotics Scenarios For Art Works*

Winter 1999

PERFORMANCE RESEARCH JOURNAL, Author: *The Talking Cure In Hypermedia Performance Production*

June 1999

LEONARDO, *Adrienne Wortzel: Artist's Statement*

Winter 1999

NEW OBSERVATIONS MAGAZINE, Author: *A Facsimile Moo Play Capture Based On The Nun's Priest Tale By Geoffrey Chaucer*

Spring 1998

INTELLIGENT AGENT, Vol.2, No.2. Author: *Screening Our Lives-An Interview With Sherry Turkel*, http://www.intelligentagent.com/archive/spring_turkle.html

September 1997

INTELLIGENT AGENT, Vol.2, No.1, Fall 1997. Author: *Globe Theater Archives: A Blue Planet Discourse Intelligent Agent Magazine* http://www.intelligentagent.com/archive/fall_globe.html

March 1997

INTELLIGENT AGENT, Vol. 1 No. 11. Author: *Venues Of Process: The Road Unraveled, The Changing Form Of Exhibition*, by musEleanor, C.M.S.A., [musEleanor is a pseudonym. C.M.S.A.=Certified Muse in the Service of Art, http://www.intelligentagent.com/archive/march_road.html

January 1997

INTELLIGENT AGENT, Vol.1, No. 9, Author: *Blast5drama: Art-Is It Stranger Than Diction*, by musEleanor, Certified Muse in the Service of Art (CMSA), http://www.intelligentagent.com/archive/jan_blast.html

January 1996

LEONARDO, Author: *Cyborgesian Tenets And Indeterminate Endings, The Decline And Disappearance Of Destiny For Authors*

June 1995

MFA THESIS, SCHOOL OF VISUAL ARTS, COMPUTER ARTS: Imagining Imagination-Righting Novel For The World Wide Web

PUBLICATIONS, work as subject

ON DVD

2005

ASPECT, THE CHRONICLE OF NEW MEDIA ART, Personas and Personalities

2003

THE NEW MEDIA READER, Ed. Noah Wardrip-Fruin and Nick Montfort, M.I.T. Press, published Spring 2003, advisor and inclusion of *The Electronic Chronicles* on the CD as a pioneering work in new media

2000

ELECTRIC LIVING IN CANADA, by James K-M and Carol Sill, interviews of international artists

IN BOOKS

2010

RETHINKING CURATING: ART AFTER NEW MEDIA, by Beryl Graham and Sarah Cook, Leonardo Press

2008

WORLD OF ART: DIGITAL ART by Christiane Paul, Thames and Hudson, work featured, second edition

July 2007

ART IN THE DIGITAL AGE, by Bruce Wands, Thames and Hudson, pp. 187, 201

Spring 2007

FROM TECHNOLOGICAL TO VIRTUAL ART, by Frank Popper, M.I.T. Press, pp. 382-387, work featured

2004

DIGITAL CURRENT: ART IN THE ELECTRONIC AGE, Author: Margot Lovejoy, Routledge, 2004, work featured

2004

WORLD OF ART: DIGITAL ART by Christiane Paul, Thames and Hudson, work featured

2003

INFORMATION ARTS: INTERSECTIONS OF ART, SCIENCE, AND TECHNOLOGY (Leonardo Book Series), by Stephen Wilson, "Starboard", p. 525

1985

MODERNA MUSEET, Stockholm, Sweden: *Acquisitions Since 1977-Catalogue*

1974

SUPER SCULPTURE, Diane B. Chichura and Thelma K. Stevens, Van Nostrand Reinhold Company, *Sculptures That Move Mysteriously*, p. 33

PRESS

ONLINE

Dec. 14, 2011

BOING BOING, "Close-order drill from hacked Elmobots" by Cory Doctorow,, <http://boingboing.net/2011/12/14/close-order-drill-from-hacked.html>

March 3, 2009

THE CHRONICLE OF HIGHER EDUCATION, article: Researchers Create Robotic Psychotherapist Inspired by 1960s Spoof, , <http://chronicle.com/blogs/wiredcampus/researchers-create-robotic-psychotherapist-inspired-by-1960s-spoof/4555>

2006

NATIONAL SCIENCE FOUNDATION, article, *Creative Minds Mingle: Robotics at the Junction of Art and Engineering*, http://nsf.gov/discoveries/disc_summ.jsp?cntn_id=103059&org=NSF

February 2006

DOWNTOWN EXPRESS, *Online 'therapist' hangs up shingle on East Seventh* By Nicole Davis, www.downtownexpress.com/index143.html

2001

WIGGED NET, Adrienne Wortzel, a hyperinterview by Peter Schmideg ONLINE WIGGED MAGAZINE

2001

SILICON SALLEY, The Power of Oz : Interview with Digital Artist Adrienne Wortzel
By Stephanie Owens

February 2002

SMAC, A Conversation with Adrienne Wortzel, by Benjamin Weil

April 30, 2001

BROOKLYN HEIGHTS COURIER, Local Prof's Work on Display at the Whitney Museum of American Art

April 23, 2001

BROOKLYN DAILY EAGLE, Whitney Features City Tech Professor's Work in its first Show Dedicated to Internet Art, "Camouflage Town" creates scenario for robot

March 19, 2001

NEW YORK TIMES, Digital Art: Do You View It at Home or in Public?, Matthew Mirapaul. Review of DATA DYNAMICS at the Whitney Museum of American Art

March 18, 2001

NEW YORK TIMES, Bit by Bit, the Digital Age Comes Into Artistic Focus, by Jeffrey Kastner

March 3, 2000

NEW YORK TIMES, CYBERTIMES, ARTS@LARGE, Matthew Mirapaul, Artists Find Scientific Support for High-Tech Projects

March 26, 1998

NEW YORK TIMES, CYBERTIMES, ARTS@LARGE, Matthew Mirapaul, PerformancePosits Cyberspace as Darwinian Species

IN PRINT

Winter 2001 - 2002

EXPLORATORIUM, Vol. 25, No. 4: Robots. *Ars Robotica, Robots as Art Tools and Creators of Art* by Liisa Pine

March 31, 1998

THE VILLAGE VOICE, Machine Age, Austin Bunn, *Theatrical Evolution*, p.37

September – October 1997

MERCATOR'S WORLD, *Hidden Archivists of the Anchorage*

Fall 1997

SIKSI, THE NORDIC ART REVIEW, XII No. 3, pp. 22-23, *Memories for Future Historians*, interview by Tapio Makela

September 1996

INTELLIGENT AGENT, vol. 1, #5, September 1996, *Burning Down the House, The Challenges of Building Interactive Narratives*

1996

#5 ARTIST MAGAZINE- China, *The Electronic Chronicles*, p. 211

1996

KAOSIUNG MUSEUM OF FINE ARTS, Taiwan, *Master Printers, Master Pieces-Catalog*

March 5, 1996

LAS VEGAS SUN"The Web: Tool or art form itself?" by Christopher Reardon.
<http://www.lasvegassun.com/news/1996/mar/05/the-web-tool-or-art-form-itself/>

March 1996

ARTnews, *Digital Salon Review*, p. 98, Mark Dery

Winter 1995 - 1996

CYBERSTAGE, p. 14-1, *musEleanor Speaks*, Mark Jones

November 15, 1996

TIME OUT, p. 93, *Byte Me: Pixel This*, Tom Amkljan

December 8, 1995

VILLAGE VOICE, *The Screens, All the World's A Cyberstage: The State of Online Theater*, by Jessica Chalmers

January 11 – 17, 1995

NEW YORK PRESS, *Surf's Up On Cyber Sea*, John Strausbaugh

December 20, 1992

THE NEW YORK TIMES, Helen A. Harrison, review

September 1983

ARTS Magazine, *Adrienne Wortzel*, Donna Harkavy

1985

MODERNA MUSEET, Stockholm, Sweden: *Acquisitions Since 1977-Catalogue*

1985

THE NEW YORK STATE MUSEUM: *The Educated Eye*, Albany, Catalogue

CATALOGS

2003

AREALE99, ART IN THE INDUSTRIAL SECTOR, Ein Projekt von Kunstplug e.V. in Kooperation mit der Akademie der Künste und regionalen Firmen

1997

ARS ELECTRONICA, FLESHFACTOR: *Globe Theater: Robotic Pageant, Act II, Scene 2: Machine Nostalgia*